

# IMAGE AUDIO

A POST-DIGITAL EVENT

SCORE ANTHOLOGY

22|02|24



**IMAGEAUDIO**

initiated by  
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*ImageAudio* is conceived using a criteria derived from the Graphic Interchange Format file (GIF). The project consists of a series of event scores which propose an instructional, action-based compositional process. The works are completed by precisely performing the given instruction.

The criteria, informed by the mass production, proliferation, and ubiquity of GIFs, integrates the salient technical parameters enabling the medium to exist. Each event score is produced through interpreting one or more of the criteria's elements. Each point describes key features of GIFs such as its physical construction, aesthetic qualities, form, and mode of dissemination.

## Criteria

**Importing one medium to export another.**

**An extraction of context.**

**A container communicating information.**

**A compression algorithm extracts redundant data  
creating smaller files.**

**Produced with free or open source software.**

**A visual, context-dependant reaction to media online.**

**A 'contentless' format with no fixed aesthetic  
(referring to many media categories).**

**A ubiquitous media proliferating across the internet.**

**Proliferation linked to efficiency of production.**

I perceive a GIF as a container communicating a message through image content. For example, a container can be perceived as an object holding as much content as its size will allow. If the container is small, the content will be compressed without degrading quality. And smaller files means faster upload speeds resulting in faster distribution around the internet. The GIFs file size led to its ubiquity and 'contentless' quality. The format is a vessel for communication, often in the form of a gesture or action extracted from a specific context, such as a film. In other words, a GIF is selected based on its potential to convey a reaction to a message or piece of media. However, a number of GIFs containing content from an array of media could satisfy the requirements of a reaction. They are not unique but are selected as a 'good fit' to express a particular emotion. Following this logic, carrying out the process of the event scores is more important than the materials (the content) sourced to perform them.

The series of event scores are intended to be performed, the documentation of which is to be distributed on the internet. A performance can mean simply carrying out the task at hand, implying your own interpretation of the instruction, or even creating a response or reaction piece to the score. The key point is that the interpretation is quick to produce from the performance instruction. 'Quick' is of course subjective, but here implies that by keeping precisely to the given instruction, the composing is completed efficiently. Whereas decisions made with regard interpretation and dissemination are down to the performer.

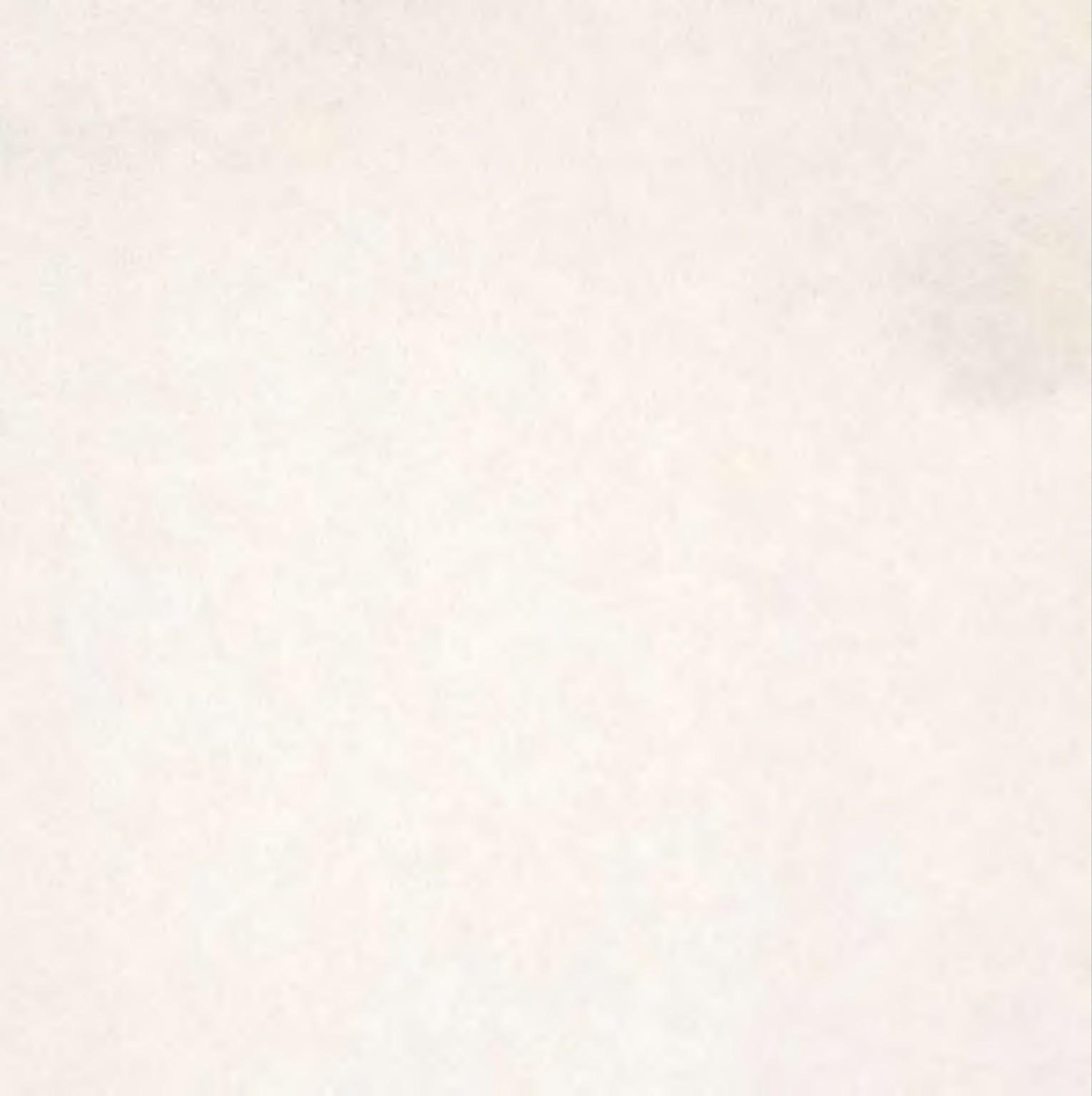
I have produced my own realisations of a selection of *ImageAudio* scores. These are in no way definitive, rather a guide track. Though there is an openness to interpretation, some level of technical proficiency is required. However, nothing that cannot be achieved on some free or open source software. The speed of production, quantity, and distribution of new objects and documents produced as a result of performance is the focus.

The outcome of a performance can be distributed through any means on the internet. Distribution need not be limited to, for example, Music Streaming Platforms. Documentation could only exist as an email or a social media post. Some scores have a form of dissemination embedded in the instruction, for example *Messages* and *Replies*. Documentation of a selection of event scores exist on the Internet Archive, along with this publication: [https://archive.org/details/@image\\_audio?tab=uploads](https://archive.org/details/@image_audio?tab=uploads). Performers can also create their own archive via a different platform, post, upload, submit, and share documentation of performances anywhere and to anyone on the internet.

*Link*

In most cases documentation will form either image or audio or, in some cases, both. The choice of input, for example a recorded piece of music, an audio sample file, an image, is down to the performer. However, the more abstract events scores could take the form of a video or installation, and include a text on how you organised and conceived the performance.

The importance of the documentation is to litter the internet with artefacts of the project disseminated across various platforms. In order to mitigate impact, however, all documentation should be exported to compressed file formats such as .mp4, .mp3, .jpg, and .gif.



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## **88 Keys**

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**Programme all 88 keys playable on a  
standard concert piano.**

**Assign to a cheap piano sound.  
Ascend or descend at any speed.**

## Censorship

imageaudio

Take a piece of music that is short, clean,  
and rhythmically complex.

Overlay with a bleep censor sample.

Sidechain the bleep censor approximate to  
the rhythmic metre.

Match the pitch of the sample to the  
approximate pitch range of the music.

The volume of the music should be fully  
minimised only when the censor sounds.

## Reductionism

imageaudio

Take an expensive piece of music.  
Decrease playback tempo to c.10 seconds.  
Make a significant change to the sound.

## **Deconstruction**

**imageaudio**

**Consider the meaning of a piece of music  
in terms of a 256-colour bitmap.**

**Reorder each bit considering past and  
present social and cultural values.**

**Observe difference within each  
formulation of bits.**

## **Extraction I**

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**Change the aesthetic properties of an  
audio file.**

## **Extraction II**

**imageaudio**

**Extract the smallest section of audio  
possible from an audio file.**

**Normalise and increase playback  
speed to the maximum limit.**

**Duplicate the clip many times.**

## Modification

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Take a piece of counterfeit music.  
Make modifications significant enough to  
adhere to copyright law.  
Publish the new piece as your own  
creation.

## Messages

imageaudio

Convey a message through sound.

## **Replies**

imageaudio

**Reply to the last message you  
received with a piece of music.**

## Ambience

imageaudio

Create an ambient soundtrack with a  
cheap microphone and a cheap  
speaker.

## Vandalism

imageaudio

Damage a digital audio file as best you  
can.

## **Minimalism**

imageaudio

**Convey a subject with the shortest duration  
of music.**

## Infringement I

imageaudio

Sidechain a noise sample to 90% of an audio sample, leaving 10% unaffected.  
Sidechain the audio sample to 90% of the noise sample, leaving 10% unaffected.

## Infringement II

imageaudio

Sidechain an audio sample to 50% of a  
noise sample, leaving 50% unaffected.  
Sidechain the noise sample to 50% of the  
audio sample, leaving 50% unaffected.

## Full Circle

imageaudio

Import a GIF as raw data into Audacity.  
Select A-Law encoding.  
Make a small change to the file without  
effecting the start or end (the head data).  
Export as .gif (encoding: A-Law, RAW  
header-less) and as .mp3.

# Image2Album

imageaudio

Create an album from a selection of images using the following process:

1. Import images as raw data using Audacity
2. Select U-Law or A-Law encoding (byte order optional)
3. Change or effect the audio file
4. Export as .mp3

Repeat process until a full album is achieved.

## Draw A Straight Line and Follow It

imageaudio

Programme one long note on any instrument at any pitch.

Export the audio and import into Audacity (as audio).

Export audio using U- or A-law encoding, RAW (header-less).

Open the .raw file and export as a compressed image format.

# Reverberation

imageaudio

Capture the sound of reverb in a space.

## Subtraction

imageaudio

Programme a dense chord.  
Each pitch within the chord should end  
at different times over a short duration.  
Gradually crush the sound to 8-bit over  
the decided duration.

## Views

Imageaudio

Shift your attention to all the files nobody  
has listened to.

Consider why these files might not have  
been listened to.

Make a point of discovering files that  
nobody has listened to.

Be the first to listen.

## Encoding

imageaudio

Consider the process of encoding data.  
Focus on how many files are being  
streamed at this moment.  
Focus on how many files are uploaded  
and downloaded at this moment.  
Focus on the difference and repetition  
occurring within the data.  
Consider the impact of big data at this  
moment.

## **Expansion**

**imageaudio**

**Record silence in your immediate  
environment with any sound recording  
device to hand.**

**Normalise to make the sound recording  
audible.**

# Redaction I

imageaudio

Sonify  
the re dac  
ited  
parts of  
this text

## **Redaction II**

imageaudio

**Take a piece of music and remove enough  
of its content so that its original form is  
unrecognisable.**

# Chords

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Construct a chord progression that never  
resolves.

## By-products

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Consider the extent of discarded data  
on the internet.

Reclaim discarded data and repurpose  
it.

Make a practice of using digital trash to  
make art.

## Tone Row

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Source 12 separate micro sound samples.  
Pitch shift each sample to 12 separate  
pitches.  
Compose music with the tone row of  
samples.

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Designed by  
Richard Stanton

VIDDIO  
DRUGS

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